

VARIED PLAYS OF A BUSY WEEK

DRAMAS FROM MANY SOURCES



EMILIE
POLINI
IN
"THE
CRITIC"



ETHEL
BARRYMORE
IN "THE
SHADOW."



MRS. HOPKINS
IN "THE
CLEVER
ONES."



FRANCES
STARR
IN
"MARIE
ODILE"



MARIE CAHILL
IN "NINETY
IN THE
SHADE"

For important dramatic productions are to take place during the present week. It is possible that a fifth may be added by the final presentation of "Androcles and the Lion," by Bernard Shaw, with Granville Barker's postponed opening at Wallack's Theatre.

Two popular actresses, Ethel Barrymore and Frances Starr, are to be seen in new plays. Concerning Miss Barrymore's appearance there is the following preliminary announcement:

Charles Frohman's successful search for a play worthy of the brilliant acting talent of Miss Ethel Barrymore makes it possible for that actress to reappear at the Empire Theatre next Monday night after an absence from the legitimate stage of more than two years. Miss Barrymore's new full play is called "The Shadow." Dario Nicodemini wrote it in French for Mme. Rejane; but the war came on, those Paris theatres which were not closed because of their seasons; M. Nicodemini turned to Mr. Morton, who translated the piece and submitted it to Charles Frohman, who accepted it for Miss Barrymore. Thus Miss Barrymore actually creates for the English speaking stage a character originally designed for the French theatre, and certain ultimately to reach the Paris stage by way of New York.

"The Shadow" is in three acts. Its story is of the present time. The three acts are devoted to the development of a character in conflict with an every day environment. That character is Berthe Tregnier, played by Miss Barrymore. She is a woman who has suffered physically and mentally a number of years. Because of this illness complications have arisen between husband and wife. A woman, once the friend of Berthe Tregnier, has come between her and her husband. The wife discovers that her husband has a strong affection for her supposed friend.

Bruce Melvill and Grace Elliston are to be seen with Miss Barrymore. Marie Cahill, the popular comedienne, who has not been seen in this city for several years—she played last at the Liberty Theatre in "The Opera Ball"—will come forward with Richard Carle in "Ninety in the Shade," by Guy Bolton. Jerome Kern, who in "The Same Sort of Girl" wrote the most popular song of the winter, has composed the score. Daniel Arthur has produced the play with every material aid to success and in the company will be found Edward Martindel, Victor Morley, Fred Walton, Pedro de Cordoba, Jean Newcombe, Florence Dillon, Dorothy Arthur and others.

The main features of the story of "Ninety in the Shade" are as follows: Polly Bainbridge, a jolly American widow, is engaged to be married to Wiloughby Parker, a representative of the Manila Hemp Rope Trust. Parker is fond of the ladies, and before his fiancée arrives on the island he has started a number of flirtations. Polly arrives unexpectedly and finds her hemp rope lover with swarms of lady admirers. Among them is a rich and temperamental one, Donna Estrada, widow of a Filipino planter. On account of her expensive nature the Donna has been nicknamed "The Hot Tamale." Bob Woodruff is the rough but manly captain of the schooner Double Cross, which is taking on cargo. Mandrake comes along at the proper nick of time to get into the mixup and finally wins Polly, leaving Parker to be consoled with the "Hot Tamale." Then there are the pompous Judge Split and his two pretty daughters, Madge and Dot, and Captain Carel of the United States Marine, who forthwith falls in love with one of the girls. At this juncture comes along Mazi, an educated Filipino, who gets into his head that he would like Polly for his wife. Mazi's courtship is all one-sided, and in an effort to win his suit he calls an uprising of the natives.

Some Kern is said to have founded some of his songs on native Filipino lyrics.

of the Princess Theatre to-morrow, will serve for the return of Emilie Polini, former leading woman of the Princess Players, to the scene of her many triumphs. In the Payne production she will play Tiburcia, heroine of "The tragedy within the comedy."

Mr. Payne has the leading role in this piece. He will be supported by a company including Dallas Anderson, Saxe Moreland, Mario Majeroni, Whitford Kane, Thomas Loudon, Wallis Clark, Marguerite Heriz, Marie Leonard, Kate Morgan, Patricia Power, Elvin Hedges, Lawrence Grant, Wilfrid Seagram, Howard Plinge, Gareth Hughes, Edward Leflay and F. Cecil Butler.

Granville Barker still hopes to produce "Androcles and the Lion" with his English company on Tuesday, and everything is in readiness for the performance but the scenery, which was delayed in transport to this country. "The Man Who Married a Dumb Wife" will also be given in conjunction with the Bernard Shaw play.

Frances Starr, whose appearance in a new play is always a source of delight to her many admirers, will be seen on Tuesday at the Belasco Theatre in "Marie-Odile," by Edward Knoblauch. The play has been acted in Washington and was found especially suited to the talents of the young actress. Once more Miss Starr is, after such complex studies of character as Simone in "The Secret" and Becky in "The Case of Becky," to be seen in a play that gives her opportunity to show her skill in the delineation of young and lovely womanhood. She plays the part of a novice in a convent ignorant of the life beyond its walls.

David Belasco has selected a company of five players for Miss Starr's company. With her will be seen Jerome Patrick, Stanley, Henry Vogel, Alphonse Athier, Marie Wainwright, Mrs. Dellenbaugh and others.

Beatrice Herford will on Tuesday give another series of her inimitable monologues of American life. Nobody better understands the humors of polite existence than Miss Herford and her recitals of the incidents of every day social traffic are invariably entertaining. There is no better fun available on the local stage at present than she is providing at the Booth Theatre.

The Irving Place Theatre, which has a real success with the comedy "Kammermusik" performed there on Wednesday, will repeat the play during the present week. On Wednesday "Zopf und Schwert" by Karl Gutzkow will be given.

Gilda Varesi, who is the most dramatic memory of features of Earle at the Booth Theatre, comes of a musical family. Her mother was a coloratura singer of considerable reputation in the '70s and is now a teacher in her own country but was highly popular in Germany and Russia. Her father was the barytone who is said to have created in Italy the title role in "Rigoletto."

Miss Varesi has already shown a decided talent for character roles. In "Romance" her acting as the prima donna's companion, although the part compelled her to appear much older than she is, was delightfully imaginative and whimsical as well as true to life. She is essentially a realistic actress. She is not only of the nation of Eleanor Duse but of her artistic blood as well. Her first training was with the actors of Ben Greet. Nothing in Alice Brown's play is so vivid and human, so full of red blood as the performance Miss Varesi gives of the unfortunate Portuguese woman.

There will be moving pictures of the German troops shown during the intermissions.

The Punch and Judy Theatre will be opened again on Thursday night with Alfred Sutro's comedy "The Clever Ones." Gerald du Maurier and Marie Lohr acted the leading roles in this play when it was given last spring in London. Mr. and Mrs. Charles Hopkins, Edward Emery, Russ Whytal, Herbert Yost, Charles Hampden, Louise Closser Hale, Annie Hughes, Beatrice Prentice and others are to be in the cast.

In "The Clever Ones" Sutro follows his customary trend of poking fun at some advanced phase of modern life. In this case he uses his satire on the pseudo-intellectuals who pursue any faddish propaganda that may keep them interested. The story starts off with Wilfrid Colander, the son of a rich brewer, having met Doris Marable, a wealthy merchant's daughter, at an anarchist club. In order to gain her favor he represents himself as a poor plumber, with anarchistic tendencies. The deception is kept up through a series of complications until the final scene. Wilfrid in his masquerading has not reckoned with Rose Effick, the sweetheart to whom he has paid his attentions before he became infatuated with the more intellectual Doris. Rose, without betraying Wilfrid, takes a hand

in the proceedings and induces the Marables to give over their fashionable home to anarchist meetings, whereby she produces a result that brings about



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the disillusionment she desires for her own interests.

The benefit to be given for the Actors Fund on Friday afternoon will be the most elaborate ever devised by the managers of the institution. Daniel Frohman has arranged this performance with special care. The fund is now in its thirty-fourth year. So great have been the demands on its resources this season that there is every expectation of a large audience. Not only will all the principal attractions of the regular houses be represented, but the important actors of the vaudeville stage will also be seen.

On the programme will be Fanny Brice, William Faversham, Ethel Barrymore, George Cohan, William Collier, Elsie Ferguson, Montgomery and Stone, Mlle. Dorziat, Virginia Brooks, the Castles, Frank Tinney and a minstrel first part by the following members of the Twelfth Night Club: Mrs. Edwin Arden, Beatrice Herford, Jesse Glendinning, Louise Dresser, Lillian Thurgate Backus, Julia Dean, Margaret Wyckoff, Ida Waterman, Louise Drew, Helen Crane, Mildred Arden, Margaret McKinney, Blou Fernandez, Maud Monroe, Louise Collins, Lucille Erwin, Josephine Drake, Maida Craigie, Norma Winslow, Minnette Barrett, Sara Perry, Lella MacBirnney, Julia Pearl, Alice Ives, Marie Addison, Evangeline

door sports as swimming, running and skating, both roller and ice. Her daily indoor diversion is dancing, although she has recently engaged the services of a boxing instructor, who reports satisfactory progress in the art of self-defence from his apt pupil. "Very soft" seems Miss Fisher's day after this account of the movie actress's accomplishments.

WHAT IS SAID ABOUT AND BY STAGE BEAUTIES

public. She does it unselfishly for the sake of those aspiring young women who hope some day to be prima donnas themselves. This is the schedule of Miss Fisher's day:

The day begins at 8:30 A. M.; 8:30-9, calisthenics; 9-9:15, ice bath; 9:15-9:30, reads in bed (Miss Fisher has mapped out a special course of reading. Its effect is to compose her mind; to put her in a cheerful mental attitude); 9:30, breakfast; 10:15-11, vocal walk in Central Park; 11-12, vocal exercises; 12-12:30, correspondence; 1 P. M., luncheon; 2-5, matinee; 5:15-5:45, absolute relaxation, deep breathing; 6-7, dinner; 7:30-12, theatre; 12:30, bed.

Joan Sawyer, who returns to vaudeville with George Harncourt at the Colonial Theatre next week, has certain of the peculiarities of genius; one of these is that she is superstitious. No matter how gay you might feel you would not dare whistle in her dressing room, for it is an old superstition of the profession that the one who is nearest the door when any whistling is going on will have bad luck. Some one whistled in the dressing room of the chorus of "The Pink Lady" a little over two years ago. Miss Sawyer was nearest the door; she was not "fired," but she was allowed to resign the next day because the stage manager told her that she did not know how to dance. She called it pretty hard luck when she found herself without a job and no money laid by, but it was the beginning of her good luck. She was down to her last nickel and feeling very blue

when her friend and pal who had sung in the chorus with her, bucked her up and suggested that she see Maurice, who was said to be looking for a partner. Maurice danced with her one evening, and knowing when he saw one she became his partner at the Cafe de Paris for the rest of the season. That was the beginning of her successful career as a dancer.

Miss Sawyer has invented a dancing slipper, which while it is perfectly simple, is going to make a sensation among dancing girls. She made the model with her own fair hands and the moment she showed it to a manufacturer he jumped at the idea and begged her to let him have it. A contract was drawn up and the "Joan Sawyer dancing slipper" has been patented and will soon be on the market. The manufacturer, one of the biggest in the country, has arranged to pay Miss Sawyer a handsome royalty on every pair of these slippers sold, and she is by way of making a tidy sum of money out of her clever idea.

THE WEEK'S CHANGES.

What is to Be Seen in the Six Day This Week.

The Standard Theatre will this week vary its programme by offering a successful musical play to its patrons. "Suzi," with Jose Collins in the title role, will be heard there this week. In addition to the star there is a popular company of comedians, including Tom McNaughton, Connie Ediss, Lew Hearn, Fritz von Busing, Melville Stewart and others. The performance will in all details be the same as that given at the Casino and later at the Shubert Theatre.

Rose Melville in "Six Hopkins" is one of the historic successes of the American stage. It is seen less frequently in New York than in other cities, but it will be on view at the Grand Opera House. For more than a decade Miss Melville has been acting this play and there are few stars who can say as much. What other actress indeed on the American stage has been acting in the same play for thirteen years with continuous success?

Realizing that athletics are an important factor in the curriculum of a motion picture star, Miss Talmadge is fast becoming proficient in such out-

door sports as swimming, running and skating, both roller and ice. Her daily indoor diversion is dancing, although she has recently engaged the services of a boxing instructor, who reports satisfactory progress in the art of self-defence from his apt pupil. "Very soft" seems Miss Fisher's day after this account of the movie actress's accomplishments.

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INCIDENTS OF A BUSY WEEK.

What Is to Be Seen This Week in the Playhouses.

MONDAY—Palace Theatre—Alla Nazimova in "War Brides." Debut in vaudeville.

Empire Theatre—Ethel Barrymore in "The Shadow," by Darius Nicodemini and Michael Morton.

Knickerbocker Theatre—Marie Cahill and Richard Carle in "Ninety in the Shade."

Princess Theatre—Revival of "The Critic," by Iden Payne.

TUESDAY—Belasco Theatre—Frances Starr in "Marie-Odile," by Edward Knoblauch.

WEDNESDAY—Irving Place Theatre—"Zopf und Schwert," by Karl Gutzkow.

Wallack's Theatre—Granville Barker presents "Androcles and the Lion" and "The Man Who Married a Dumb Wife."

THURSDAY—Punch and Judy Theatre—"The Clever Ones," by Alfred Sutro.

FRIDAY—Century Theatre—Matinee of all the popular New York Actors for the Actors Fund.

Irving, Mary Stone, Madge Barron, Gwendoline Bergh, Cora Belasco, Gest and Annella Hedges.

MARIE DRESSLER'S GLAD OF IT.

She Thinks Being Stout Has Been a Great Advantage to Her.

Only last week Helen Ware was telling the world how little difference it made whether or not an actress was pretty. There is nothing in this beauty stuff according to Miss Ware, who doesn't think she would have advanced a bit further in her profession even if she had looked like the blond lady with pink cheeks and blue eyes that used to ornament the top of the handkerchief boxes.

Now Marie Dressler is willing to admit that she is fat and glad of it.

"When I played in Weber and Fields travesties down at Joe Weber's Music Hall," she said to THE SUN reporter, "I had the notion that I was too hefty for stage activities. Lillian Russell and her luscious contour made me jealous. But in 'Tillie's Nightmare' I began to realize what an asset my weight is. Then and there I determined to make the most of it. When I am feeling just as brisk and cheery as a rollicking Canadian schoolgirl in frocks, I consider that my excess weight is one of the principal factors which have contributed toward my prosperity."

The word has predominated in Miss Dressler's busy career. As a result of her savings derived from exertions as a farce comedienne, she now owns "Oasis," a beautiful 45 acre country estate near Windsor, Vt., two other New England farms, a seven passenger limousine and Government bonds.

"But when I wished I was thin," remarks Miss Dressler, "I wished that wish with all my heart. When I was playing in travesty a well meaning acquaintance suggested that I try the roast beef and skimmed milk diet. This was guaranteed positively to take off three pounds a week for a period of two months. For breakfast, lunch and dinner I lived on rare roast beef washed down with a little milk. Monotonous, I should say! Every time I had a scene with Lew Fields I got slightly ferocious. Just like a tigress that had been fed on raw meat and was anxious for a fight. The audiences roared with laughter. And they applauded because there was plenty of feeling in my dialogue with Mr. Fields."

"I ate rare roast beef and drank milk for exactly eleven days. That diet was for others! But not for me!"

A year later I was induced to try the rubber sheet method of reducing. I paid twenty-four dollars for a sixteen yard strip of thin South American rubber. This I wrapped around and around my hips and body until I had covered myself in half a dozen thicknesses to keep the air from touching my skin. When I dressed myself how I did perspire! Every time I moved the rubber crinkled and itched. It made me so uncomfortable that after two days I gave the sheet away and took a long, deep breath of relief. Then I weighed myself. I had lost but three ounces. And I had likewise lost my temper."

"Once more I resumed a diet treatment. In this instance a friend told me of the wonderful effectiveness of a vegetable eating fad that had reduced many corpulent persons in England. The diet prescribed that I should eat the diet vegetables grown above the only vegetable garden I had at the time. I dined on all sorts and conditions of spinach and garnished with peas and cucumbers and lettuce. I ate these vegetables until I turned green with envy at the sight of juicy browned beefsteak or mashed potatoes. But I was game and I kept it up for a week. Then I stood upon the scales. I had gained four pounds!"

"I'll wager I have tried every known remedy for obesity, but all to no avail. Therefore, I make the assertion, calmly

but sincerely, 'there ain't no such thing as a weight reducer!' "After all, stout people usually possess amiable dispositions, and perhaps that is why I have always made my biggest successes in comedy roles. I suppose I would find my best handicap if I tried to play serious parts. Since I have always received a lucrative income from the stage just because of my stoutness of size it would be ungrateful of me to wish to sacrifice the very thing that has brought me fame and fortune."

THE FRENCH THEATRE.

What It Has Accomplished This Season.

The French theatre, which has been giving its performances in the Century Lyceum, on top of the Century Theatre, closed the first half of its season last night. The company is to act for two weeks at the Toy Theatre in Boston. The first half of the season has brought a number of interesting plays. Those given at the regular evening performances were: "Une Femme Passa," "Le Danseur Inconnu," "Le Vieil Homme," "L'Age d'Amor," "Blanchette," "Le Chemineau," "Divrcons," "La Dame aux Camellias," "Le Secret de Polichinelle" and "La Franciscaine."

At the classic Friday matinees were played, in addition to certain dramas in the list above, "Les Romanesques," "L'Aventuriere," "Le Voyage de M. Perichon," "Le Spectacle Coupé," "Poudre aux Yeux," and "L'Abbe Constantin."

In the new series, beginning February 7, it is expected that the second week will be when the most engaged gala week. Mlle. Dorziat will lend her talent in "Les Eclaircies," in which she created a part in Paris before she came here to play in "The Hawk." "Les Eclaircies" is by Maurice Donnay and deals with woman suffrage and feminism. New artists have been engaged from Paris to reinforce the company. In the second series the following plays will be given:

"Les Eclaircies," "Le Maitre de Forges," "Notre Jeunesse," "L'Engrenage," "Francillon," "Sapho," "M. le Directeur," "L'Epilogue," "Bonheur conjugal," "Le Monde on l'on s'ennuie." At the Friday matinees will be acted: "Le Gendre de M. Poirier," "Les Fourchanbault," "Le Chapeau de paille d'Italie," "Bataille de Dames," "Le Philibustier," "Don Cesar de Bazan," "Le Testament de Cesar Godillot" and "Le Bourgeois Gentilhomme."

WHERE THE LITTLE FOXES TROT.

And the Little Pigeons Sometimes Walk at Nights.

Those who are able to keep their eyes open may attend the opening of the Palette Circle, which will take place on Tuesday morning at 2 o'clock, following the adjournment of Castles in the Air. The new club meets in the rathskellar of the Forty-fourth Street Theatre and will enjoy many new forms of entertainment. Vernon Castle is president of the club. J. G. McDougall is the vice-president and Pierre Casoloso the secretary. The members of the board of governors are Diamond Jim Brady. The treasurers are the waiters, who are guaranteed to look after the financial interests of the guests. The Castle dance every night on the roof of the Forty-fourth Street Theatre.

Among the dance resorts that continue to attract many patrons are Joan Sawyer's Persian Garden, which is filled every night. Miss Sawyer says that many of her patrons return regularly night after night and that they are a sort of persons who attend no other cabarets. She adds also that they are among our best people.

"The beautiful Rose Gardens," says Edward Pidgeon, "are still radiantly alight with flowers and gaiety." He ought to know, as he is by way of being employed to keep an eye on this popular resort. Arthur Swannstrom—used to be simple "Art"—and Sylvia Judson are still the popular dancers here.

Aurus and Arbez are the two new dancers at the Jardin de Danse. They have wonderful tango steps which are guaranteed to be the real thing as they come from the Argentine. There has been special South American music brought from South America for these dancers, who will be seen to-morrow night.

Maurice has been reviving the old Apache dance twice a week at the Chez Maurice, where he and Florence Walton are still to be seen every night. They will soon make a tour of the Shubert theatres in the cities near New York.

The Ziegfeld Danse de Foilles has not only an excellent dancing floor and good music for its patrons but an amusing review as well, with Bernard Granville as one of the leading comedians. Then there are many excellent associates to help him out.

THE BURTON HOLMES TALK.

Burton Holmes will to-night at Carnegie Hall deliver his first lecture on Scotland. There will be a thorough trip from one end of Scotland to the other, with none of the beauties of the country neglected. Gretta Green, Inverness, Edinburgh, the Trossachs and Skye will be some of the high points in the lecture.

In addition to these natural scenes there will be some moving pictures, showing the mobilization of the Scotch troops for the present war. Among these will be the Coldstream Guards, the Kilites and other regiments.